Simultaneously with these events the most careful preparation was made for a step which might redound to Bonaparte's credit if properly taken, but could easily be detrimental to the complete success of his schemes. Under the new constitution every department of government had an assigned dwelling-place. That of the consuls was to be the Tuileries. How could an absolute dictator install his penates in the sometime home of absolute royalty without inspiring general distrust? The first step was to rechristen the pile as "the palace of the government," the next to consecrate it to glory. From far and near the statues of the great were gathered to adorn its halls. The choice of these displayed in significant confusion the generals and statesmen of all times in all places. Alexander, Csesar, Frederick; Cato, Cicero, Brutus; Mirabeau, Marceau, and Joubert; and many others of lesser note, were assembled in effigy. But highest of all was set the image of Washington, the news of whose death had just reached Europe. His example was to be held up as the real inspiration of the new ruler. In order both to arouse the imagination of the people and to convince their understanding, the army was put into mourning for the great American, and a festival was instituted in his honor. To exalt the man who was universally considered as the typical and ideal republican of the age was a conspicuously effective idea, since it accorded thoroughly with the approved traditions of the Revolution.

The celebration was set for February ninth, 1800, and proved a great success. It had already been decided to reawaken public enthusiasm by instituting great military ceremonies when the captured standards from Aboukir were finally deposited in the Hospital of the Invalides. These and the Washington festival were interwoven with consummate art: while the First Con-